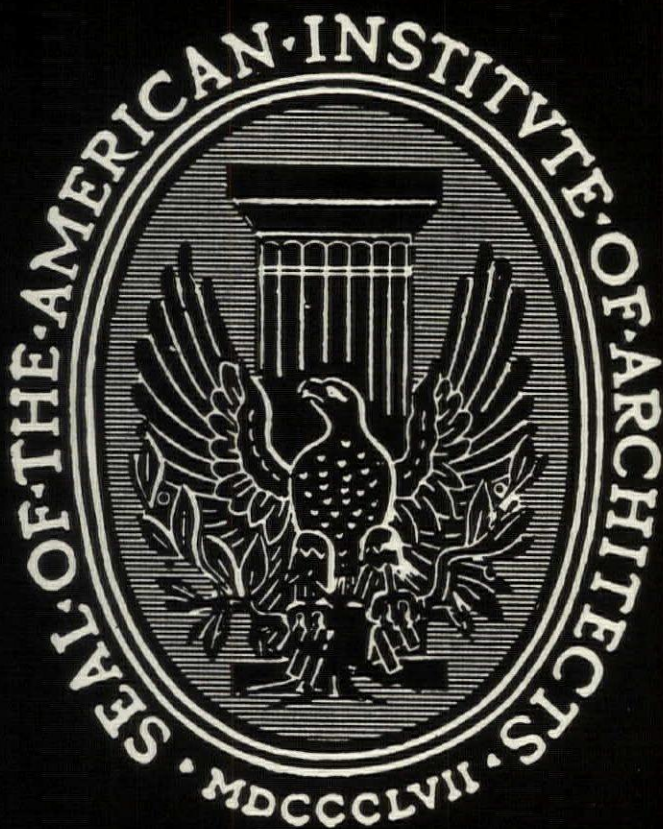


JUNE
1953

New Hampshire ARCHITECT



OFFICIAL PUBLICATION

New Hampshire Chapter of the American Institute of Architects



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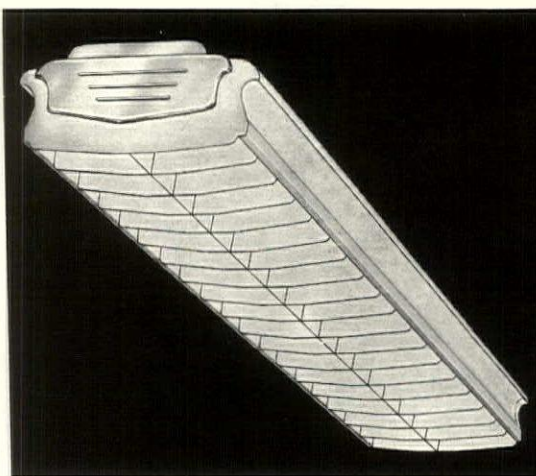


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TABLE OF CONTENTS

The President's Message	4
N. H. Shows Gain in Construction Awards	4
Stained Glass—Its Origin and History	5-14
Majeski President of N. H. Zoning Association	6
Haynes Named Managing Director of Producers' Council	6
N. H. Chapter Officers and Committees	7
Carrolls Cut Rate Store in Manchester Remodeled ..	8-9
Belluschi Keynote Speaker at Seattle	10
New Book Presents Work of Foremost Architects ..	10-12
Koehler Elected President of N. H. Chapter	11
Flying Thunderbird Emblem of Convention	12
Operative Builder Included in Convention Program ..	14

ON THE COVER

The official seal of the American Institute of Architects.

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The President's Message

To you Mr. Man who would like to know your fellow creature Mr. Architect — rest assured he is a very earthy lad with his feet well planted in the warm earth and if he's worth his salt he'll mold from common things a structure you'll have a tie to. How successful the structure will be, in part depends upon you — bring a searching eye and you'll find any number of reminders that you, the little and the big, are really made from the same clay.

Architecture can recall the quiet of forest trees in its gothic arches, the feel of rich brown earth in its brick and all earth's natural surroundings in its structure, but much more architecture can create an atmosphere which defies analysis and needs only reception.

In spite of an age which appears to take so little time to really see, these subtle reminders patiently woven into stone, wood and steel by some architect, draftsman, mason or carpenter create an atmosphere that satisfies. To answer the needs of man, whether it be the need for inspiration, for orderliness, or for expression requires analysis, interpretation of the analysis and a tangible satisfaction of those needs. The quality and number of the needs will dictate the shape and quality of the solution. Since these needs run from the deepest purple to the lightest of sunshine it would be well to find those who would play in the proper key.

The test put to the Architect whether designing a strictly functional garage with little more to be answered than efficiency and economy or the design for complicated personal needs found in residential and church work is obvious. Therefore the program as an expression of needs should be well conceived for herein the die is cast. To paraphrase Gertrude Stein: A house is a house is a house, a road is a road is a road, . . .

Since the Architect in his prime function is one who can fully sympathize, feel and live the purpose for the object to be designed, he must be receptive and selective in the communication of the purpose. Matters of material, site and prime design are one and not to be solved unrelatedly. The unexplainable gift which guides the deft fingers of one who makes a Queen's bouquet from the lowly weed

and cabbage is the same gift which sparks a being in structure. This faculty to compose, this ability which defies explanation, has no price tag; yet it is this ability which marks the difference between a sodden mass of cabbage and that which has inspiration to lift.

So there Mr. Man stands your fellow creature called Architect, whose mind is the Artist, whose muscle is the Engineer, whose dynamics are the Builders and whose reason for existence is your need to express a need.



N. H. Shows Gain in Construction Awards

BOSTON — New Hampshire showed a gain of 8 per cent in construction contract awards for the first four months of 1953 over 1952 it was announced by James A. Harding, district manager of F. W. Dodge Corporation. The figure was \$10,090,000.

The April contract award total of \$3,979,000 was 94 per cent above March and 77 per cent above April 1952, according to the spokesman for the construction news and marketing specialists.

Other four-month totals compared with the like period 1952: Nonresidential, \$4,124,000, up 51 per cent; residential, \$3,804,000, up 26 per cent; heavy engineering (public works and utilities), \$2,162,000, down 40 per cent.

Individual April totals were as follows:

Nonresidential, \$1,919,000, up substantially over March and over April 1952; residential \$1,523,000, up 64 per cent over March and up 42 per cent over April 1952; heavy engineering \$537,000, down 21 per cent from March and down 47 per cent from April 1952.

STAINED GLASS . . . ITS ORIGIN AND HISTORY

By SIEGFRIED WENG

Director, Dayton Art Institute

From an article Published by *The McCall Spirit*

Glass as such antedates the time of Christ by many centuries. But stained glass as we think of it in respect to the cathedral windows of the days of the glory of those structures is a truly Christian art. It was developed in and for the Christian church and has no counterpart in the rest of the world.

We mentioned at the beginning of this article that glass itself is of ancient vintage. Perhaps you already know the story by the Roman traveler, Pliny, concerning its discovery. It may be false but it is charming so can be told again. The story relates that a group of Phoenician sailors had a cargo of natron in their hold. In their journey they touched on the coast of Syria near the mouth of the river Belus, where the beach is composed of beautiful white sand. They built a fire on that sand and used the blocks of natron to support the kettles in which they were preparing their food. Now natron, used in those days for washing, is a natural alkaline crystal and had the same effect on the sand which silica, as the potash or other flux used today, would have. It lowered the melting point of that sand so that the heat of the sailors' fire caused the sand to turn to glass. And so glass was discovered!

We know that glass was known at a very early date for at the time of the 4th Dynasty when the Pyramids were built (2700-2950 B. C.), glass was used freely in Egypt. It was used for ornaments and rings and worked in various colors. But glass for windows did not come into prevalent use until the days of the Roman Empire, in fact, about the time of the birth of Christ. The rich of that day prided themselves on the possession of that luxury, glass, for a window. It was made in small panes, laid in patterned windows of bronze or wood frames. Such a frame can be seen in the Pompeian Room salvaged from the destruction of that city in 79 A.D. and now in the Metropolitan Museum in New York City.

We have mentioned that the art of stained glass was a Christian art. The pagan world has a possible forerunner in the mosques of the Mohammedan world. In frames of plaster or wood were imbedded pieces of colored glass and as the light played over these windows a pleasant jewel-like quality was produced. But the glass was not painted and remained in its natural state except for that color which was pot metal, that is, the color that had been produced in the molten state through the introduction of an oxide or by some other means.

For simplicity's sake we can think of the stained glass of the great periods as falling into three divisions. There is the early glass essentially from the 12th and 13th Centuries. Then comes the second period which we can think of as the 14th and 15th Centuries. Actually, of course, history is never so kind as to have things happen in so absolutely and clear-cut a fashion. The third period would be the 16th Century and into the 17th, as far as our courage wishes to take us with the decline of glass. If we would wish, we could add a fourth period now, for in our own day there is a rebirth of interest in this art.

But we started to speak of the three periods of the classical days of glass. The first period which includes 12th and 13th Century glass, was characterized by glass whose charm lay partly in the limitations of its creators. The glass was prepared either as muff or crown glass. The glass blower dipped his rod in the pot of molten material and spun it in his hands forming a bottle-end-like disk similar to the Dutch window pieces. This he called crown glass. If, however, he blew on his tube and created a watermelon-like shape and then split off the ends and laid flat the cylinder remaining, this was muff glass.

His knowledge of his materials was still limited and so his intense blues or deep reds and other colors were liable not to be pure, and

(Continued on Page 14)

MAJESKI PRESIDENT OF N. H. ZONING ASSOCIATION

Alexander J. Majeski, A.I.A., a member of the Bedford Planning Board was elected president of the New Hampshire Planning & Zoning Association at the association annual meeting at the University of New Hampshire recently.

Carl Thunberg, chairman of the Canterbury Planning Board, became the new vice-president; and Mary Lousie Hancock of Concord, member of the staff of the State Planning and Development Commission, was reelected secretary-treasurer.

Directors of the organization for the coming year include retiring president, Russell Clafin, Wolfeboro; John McKelvie, Bedford; Elie J. Labombarde, Nashua; Thomas Franklyn, Hampstead; and Gustaf H. Lehtinen, Concord city planning director.

A total of 35 officials from 19 city and town planning and zoning boards attended the meeting, the primary objective of which was to exchange ideas and discuss problems of community growth, as well as long-range programming of public works expenditures, it was said.

Principal speakers were William Stanley Parker, prominent Boston architect and planning consultant; Russell Clafin; and Sulo J. Tani, state planning director.

A mock hearing of a zoning board adjustment was presented by Leonard F. Hubbard, Laconia city planning director.

John L. Haynes named Managing Director of The Producers Council

John L. Haynes, Director of the Building Materials Division of the National Production Authority, has been appointed Managing Director of the Producers' Council, national organization of building products manufacturers, Elliott C. Spratt, Council president recently announced.

Mr. Haynes, who will assume his new duties at an early date, succeeds Charles M. Mortensen who resigned effective May 1 to become Associate Manager of the Trade Association Department of the Chamber of Commerce of the United States.

Widely known in the building industry, Mr. Haynes has been connected with construction for 27 years. Prior to his assignment in NPA, he was Chief of the Construction Division of the U. S. Department of Commerce for several years.

Born in Washington, D. C. in 1902, he is a graduate of George Washington University in both engineering and law and served with the Charles H. Tompkins Co. and the U. S. Engineers in Washington and with the N. P. Severn Co. of Chicago, and as a resident en-



gineer on public building construction in the Washington area, prior to becoming Principal Engineer for the Securities and Exchange Commission in 1933.

From 1941 to 1944, Mr. Haynes was Director of the Building Materials Division of the War Production Board and in 1945 was Director of WPB's Construction Bureau until September when he joined the Department of Commerce.

He was on leave with the Economic Cooperation Administration as Program Review Officer in Brussels, Belgium, during 1948 and 1949.

Mr. Haynes is married and has three children and his home is in Washington.

As the Council's Managing Director, Mr. Haynes will direct its comprehensive promotional and educational activities and its joint programs with the American Institute of Architects, National Association of Home Builders, National Retail Lumber Dealers Association, Associated General Contractors and other construction industry groups. He also will assist the Council's 33 Chapters in their local programming.

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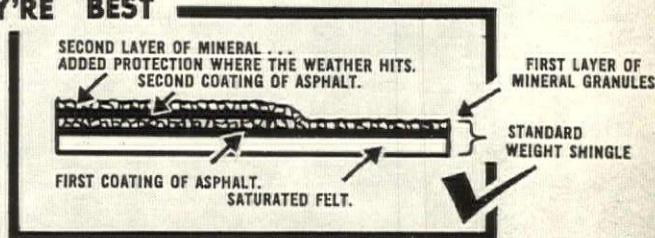
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Tranquil green bulkheads and piers form a contrasting frame with the ivory lintel name background of Pittsburgh structural glass. The floating aluminum entrance frame with herculite door and terrazo floor accentuates the entrance.

The interiors are colorful and inviting. The floor is of asphalt tile diagonally laid with strips of verte green and india ivory. The show cases feature plate glass and slim-line florescent lighting. The wall cases are of birch veneers and etched glass sliding doors. Canopy

lighting with frosted glass panels forms a complete unifying factor for the trough lighting. The acoustical ceiling gives the whole store a quiet but reassuring atmosphere. The colors selected for the canopy fascia are of canyon gold, and the wall areas above are of royal bergundy.

The owners claim the whole design is very exhilarating and colorful and that even in New Hampshire the affect of "Little Miami" is a change for the staid old New England trait. As Mel Thorner, one of the owners who has been featured as a tobacco expert by the Lucky Strike tobacconeurs distinguished list says "*Open Vision* is the quality that characterizes many modern designs, and we are proud that we have taken this forward step."



BELLUSCHI KEYNOTE SPEAKER AT SEATTLE

Pietro Belluschi, F.A.I.A., Dean of the School of Architecture and Planning at Massachusetts Institute of Technology, and William M. Allen, President of Boeing Airplane Company, were the two keynote speakers at the 85th convention of the American Institute of Architects, which met in Seattle, Washington, June 15-19.

The theme of the convention was "A New Country — A New Architecture," specifically the contribution of the Pacific Northwest to contemporary American building. Seattle resident Allen opened the business sessions Tuesday, speaking on the first part of the theme, "A New Country." Belluschi's subject, "A New Architecture," closed the week's program on Friday.

As President of Seattle's Boeing Airplane Company since 1945, Allen is well equipped to discuss the potential of an expanding American economy and the special growth of the Pacific Northwest. Belluschi, one of the outstanding modern architects and educators in the U. S. and a leader in the development of Northwest architecture is especially suited to analyse new trends in his profession.

Tied in with the convention theme is the choice of speaker for the Annual Banquet, Thursday, June 18. George H. T. Kimble, geographer, meteorologist and, since 1950, Director of the American Geographical Society, will relate architecture to the broader study of environment. Kimble classes modern geography as a social science "primarily concerned with viewing the earth as the home of human communities and cultures, and with examining the way in which man has shaped the habitable parts for his own ends . . ."

Throughout the convention, daily seminars presented a variety of subjects appropriate to the convention theme.

William Wilson Wurster, noted west coast architect and Dean of the University of California's College of Architecture, will moderate the seminar "Oriental Influences on American Art and Architecture," and Professor Winfield Scott Wellington of the Department of Decorative Arts at the University of California, will be the principal speaker.

Other noted members of this panel included Antonin Raymond, F.A.I.A., architect for the new Reader's Digest building in Tokyo, Japan, and Harwell Hamilton Harris, Dean of the School of Architecture at the University of Texas. Both Harris, who formerly practiced in California and Raymond, who has won his major fame for work in the Far East, have been strongly influenced by Asian architecture.

A special business meeting on the Home Building Industry will feature well known California builder Joseph Eichler and Los Angeles architect Edward Fickett as speakers, with Morgan Yost, F.A.I.A. of Chicago as the Committee Chairman.

Richard M. Bennett, F.A.I.A. of the Chicago firm of Loeb, Schlossman and Bennett, will act as moderator for the "Liturgical Arts" seminar, which will include on its panel representatives of the Protestant, Catholic and Jewish faiths.

Three wood seminars will be conducted by leading representatives from the fields of forest products, lumber research, plywood and timber manufacturing.

New Book Presents Work of Foremost Architects

Everyone concerned with the development of American architecture will be interested in this new book — *The Northwest Architecture of Pietro Belluschi* edited by Jo Stubblebine.

Presented here for the first time in book form is a collection of the work of one of our foremost contemporary architects, one whose work has had a wide influence in an exciting period. Through this pictorial study of his work, which includes a generous representative selection of houses, churches, and commercial buildings of all types, the reader will appreciate the versatility of Belluschi's art.

The artistic integrity of the man, his understanding of the character of the region in which he worked, his sympathetic feeling for its people, and his thorough knowledge of their native building materials are all apparent in the photographs of his work. The text, con-

(Continued on page 12)

KOEHLER IS ELECTED PRESIDENT OF NEW HAMPSHIRE CHAPTER

Richard Koehler, partner in the firm of Koehler & Isaak, Architects of Manchester, was elected president of the New Hampshire Chapter of the American Institute of Architects at its 5th annual meeting at the Ragged Mountain Fish and Game Club, Andover, Thursday evening, May 21.

Others elected to serve with him are Leo P. Provost of Manchester, vice-president; Edward B. Miles of Exeter, secretary; Robert Snodgrass of Nashua, treasurer, and Archer Hudson of Hanover, director.



For the past four years Mr. Koehler has served as a director of the New Hampshire Chapter.

Professor Eric T. Huddleston of the University of New Hampshire and William L. White of Exeter were elected delegates to the 85th National Convention to be held this year in Seattle, Washington.

There Professor Huddleston will be honored with a fellowship in the American Institute of Architects. Professor Huddleston is the first New Hampshire Architect to be so honored.

A long and lively business meeting followed a lobster and roast beef dinner (served by Angelo's of Concord) attended by thirty-four architects and their wives.



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FLYING THUNDERBIRD EMBLEM OF CONVENTION

WASHINGTON, D. C.—A flying Indian Thunderbird, adapted from the totem pole carvings of the Haida Indian tribe of the Queen Charlotte Islands, was the emblem of the 85th annual convention of The American Institute of Architects, which met in Seattle, Washington, June 15-19. During convention week, the Thunderbird adorned local shop windows, the Olympic Hotel (convention headquarters) and the airlines and railroad terminals in Seattle.

The choice of a local Indian symbol highlights the distinctly regional character of this year's A.I.A. convention, first to be held in the Pacific Northwest. One of the animal symbols carved by coastal Indians on totem poles, grave markers, and painted on the exterior of their great communal houses, the Thunderbird is also a part of tribal mythology, found always in northern regions where thunderstorms are violent and striking.

Thunderbird went hunting for his traditional enemy. Some Indians profess to have seen whales dropped into trees with the marks of talons on them.

The A.I.A.'s adapted Thunderbird clutches not a whale but a salmon — a liberty taken by designer John Detlie of the Washington State Chapter to provide "a vicarious thrill for easterners who may not be so lucky this June."

Detlie explains also that this primitive Indian emblem symbolizes the link between the native heritage of the Northwest and its contemporary art and architecture.

"The art of the Northwest Indians," he points out, "is of international acclaim and ranks second to none in its vigor, inventiveness, sophistication and sculptural quality. A great deal that is modern and architectural is found in the work of these Indians. The tragedy is that the impact of civilization has caused deterioration of this art. As architects and artists we are concerned lest we replace a superlative indigenous art with mediocrity."



According to Indian legend, the Thunderbird is the maker of storms, a gigantic bird somewhat resembling the hawk, somewhat the eagle but larger of beak than either and wearing always a "cloud hat." He produces thunder by the flapping of his wings, lightning by the flashing of his eyes and rain by spilling the lake of fresh water which he carries on his back. He is often depicted clutching a killer whale in his talons, for the coastal Indians believed that storms arose when the

New Book -

(Continued from Page 10)

sisting of excerpts from speeches and writings, presents in Belluschi's own words his philosophy of architecture and his concept of the architect's role in society.

Combining as it does beautiful photographs of Belluschi's work and insight into his underlying artistic principles, this study is certain to make present-day architecture more meaningful to those who have not understood its diversity. Those who already admire the graceful simplicity of modern design will find here a valuable guide increasing their understanding and appreciation.

Editor JOE STUBBLEBINE, a graduate of the School of Architecture & Allied Art of the University of Oregon, and a former member of Belluschi's staff, contributes frequent articles on architectural subjects to national magazines.



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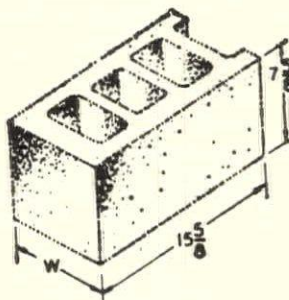
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Stained Glass -

(Continued from Page 5)

through these imperfections had varying intenseness. This added interest and variety. The fact that he had to use small pieces required many leads and beautifully patterned iron framework to hold this delicate mosaic in place so that wind and weather would not blow it out. The patterning of these dark elements, the leads and the irons, was sympathetically and expertly handled. The artists of that day were always subservient to the master thought of the architect creator of the cathedral. And so their limited but rich colors, embellished only with a brown iron or copper oxide paint which was painted and then fired on to the surface of the glass for denoting features, drapery, or design detail, created windows of almost barbaric intensity and great emotional beauty. Much of the most praised glass of Chartre, St. Denis, York, Canterbury, Notre Dame, and St. Chapel Paris is from this period.

In the second period, the 14th and 15th Century, the artist designer had become more proficient in the creation of his glass. He had discovered that he could use silver stain on white glass to produce beautiful yellow details. His draftsmanship was sensitive, his designing skillful. He also discovered that he could flash a blue or red coat onto a white sheet of glass. Through abrasion he could reveal again the white glass beneath when he desired a special effect. We see the use of silver stain producing the yellow decoration mentioned above in the 15th Century window reproduced on the cover. As noted before, the artist was freer in expressing himself, he employed a great deal of architectural motif, especially elaborately conceived canopies. But he remained the servant of the architect and the resulting relation of glass to stonework was a happy one even though often not as dramatic as in the earlier time.

In the 16th Century the designer often became too independent. He wished to show off his skill. He forgot that he was working for and with the architect. He disregarded the limitations of mullion and tracery. The influence of the easel painter had left its detrimental mark and the glories of stained glass were waning. Though we marvel at some of the skill produced at this last period we lament

that this skill was too frequently misused. The creator should have been painting easel pictures rather than using his talent as he did.

At first this glass of our time had its manifestations in works which were following the colors and styles of the great periods of the past, especially the 13th Century. Some fine glass has been produced in that way. The Washington Cathedral, Cathedral of St. John the Divine, and many other churches in our country testify to this fact. But in Europe and in our own land as well, the art of stained glass is finding new treatments at the hands of artists who are welcoming this opportunity to speak in the idiom of their day.

Operative Builder Included in A. I. A. Convention Program

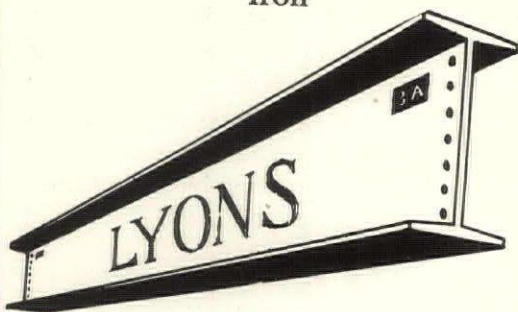
The operative builder will be included this year for the first time in the program of the 85th annual convention of the American Institute of Architects, which meets June 15-19 in Seattle, Washington.

A special business session, arranged in collaboration with the National Association of Home Builders, will be devoted to the problems of architects and builders in the development housing field. In addition, examples of architect-builder developments will be included for the first time in the A.I.A. Honor Awards — the annual Exhibition of Outstanding American Architecture, which is a featured part of the convention program.

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